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Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER and CO.,
199, Regent Street, London, W.

VOL. XXIX., No. 342.]

JUNE 1, 1899.

[PRICE 2d.; PER POST, 2½d.]

THE LESSONS OF THE LONDON FESTIVAL.

Two orchestral concerts a day for five consecutive days, with a crowning performance of a band of over two hundred performers on the sixth day, is not an experience which has fallen to the London musical critic before the recent London Festival at the Queen's Hall took place. And when at these concerts one heard such great instrumentalists as Lady Hallé, M. Ysaye, M. Paderewski, and M. Pachmann, and, quite apart from the festival, M. Jean de Reszke, as Lohengrin and Tristan at the opera, the second week in May of this year of grace will remain, I should think, for ever unique in the memory of the critic. In addition to all this music one could hear a Marchesi recital and a Mottl orchestral concert, besides several other musical entertainments of some importance. It is not mine to enter into detailed criticism, but the week of music suggested several points of interest beyond criticism of the particular artists who took part in this carnival of music. The differences and points of contrast in the playing of the Lamoureux and Queen's Hall bands would require an article devoted entirely to them if justice were to be done, but I will confine myself to one aspect of the matter which struck me with some force. It seems, then, impossible to perform music so that all its beauties shall be brought forth by the simple process of close attention to the scores and absolute precision of playing. These things are characteristic of M. Lamoureux; he looks at the music as notated by the composer with a reverence which is almost touching. The singer or instrumentalist who expects a little *tempo rubato* here and there in order to give what seems to him the real vital expression desired by the composer, though perhaps not indicated, will get but short shrift from M. Lamoureux, who has made himself into a perfect musical machine, a musical example of Carlyle's drill-sergeant ideal. At first the precision of playing of the Lamoureux orchestra is very delightful, for one does not have too much of it in London, but after a time one begins to feel that there is a want of human nature behind all this precision. After all the orchestra is composed of human units, all capable of feeling and of expressing it, and the Lamoureux ideal of looking at his band as only so many violins, violas, 'cellos, and double-basses brought together to play the

exact music notated by the composer, as directed by a conductor who never allows himself to think beyond the score he is conducting from, is apt to prove wearisome and finicking in the long run. The fact is you can no more conduct in this machine-made manner than you can play or sing—it is a pretty idea that a close observance of the composer's intentions as indicated and an absolutely perfect technique will give a flawless interpretation, but it is only an idea, for it has never worked well as a fact. Mr. Wood, for instance, does not get quite such a perfect *ensemble* from his band, but there is not the slightest doubt that he could if he wanted to do so. He tries at something higher. He attempts to make his orchestra reflect his own emotional view of a composition; he carries his instrumentalists with him. Sometimes his view of a composition may be wrong, of course, but it is never uninteresting. For some occult reason this type of conductor has been called virtuoso, and yet when used as a term of reproach in speaking of pianists, we call those virtuosi whose one aim is to exhibit their extraordinary technical powers quite irrespective of the value of the composition as music. Properly speaking, Lamoureux is a type of the virtuoso conductor; for, though his interpretations of texts which do not call for an exhibition of virtuosoship are marked by a sound if undistinguished judgment, he really is at his best when directing such frankly virtuoso pieces as Saint-Saëns' "Le Rouet d'Omphale," or the same composer's "Danse Macabre."

The public, of course, is apt to be impressed by the virtuoso in all ranks of music, but I have noticed that though the virtuoso may have the power to astonish, he cannot carry his audience with him as the genuine artist can. We had two fine examples of what I mean. For instance, M. Ysaye, though recognized the world over as one of the greatest of living violinists, has never quite taken London by storm. He has a great name among those particularly interested in violin-playing, and one or two of us have long recognized his pre-eminence; but I make bold to say that his triumph in the Mendelssohn and Beethoven concertos at the London Festival was not due either to his reputation or to his mere virtuoso powers, extraordinary as they are, but to the perfect musical feeling with which he played. It is difficult to separate feeling in violin-playing from beauty of tone, which in itself is

more or less due to physical causes, such as a sensitive balance of the nervous system, and this, again, is so much part of a man's nature that the nervous balance and sensitiveness seldom exist without a correlative feeling for music; but the public, with its unerring insight, seems to be able to appraise executants at their true value as artists when the professional musician or critic is often at fault. The public looks at music as a whole, and if it is moved it vehemently applauds; whereas the musician or critic is apt to be misled by looking at some technical aspect of the matter, with the result that the music does not move him. He is like the little boy who wants to take a watch to pieces to see how it works. Even so I cannot understand the comparative neglect of Ysaye in this country. It is possible he plays even better than he did, but years ago when I heard him for the first time at a Philharmonic Concert he was very fine indeed, and exactly three years ago he gave a series of recitals here, when he also made a triumph in these very concertos. A critic here and there recognized his greatness, but as a rule the praise given to him was made lukewarm by reservations. He has had, in truth, to wait for his recognition by the public, the unfailing arbiter in matters artistic. The same thing applies to Paderewski. To our shame, we critics did not at first recognize him at his true worth as an artist; then we echoed the praise of the public; but subsequently, when other great artists stepped to the front, it became a little the fashion to depreciate him. He had not the manliness and fine classical sentiment of a D'Albert, and so on—all of which is true in a way. But the public has always known better. It is not trammelled, for one thing, by too close a knowledge of the compositions played, so that a faulty reading here and there, and a mannerism or two which put the teeth of the critic on edge, do not in the slightest degree ruffle the serenity of the public's appreciation. For instance, I do not suppose many of the audience at the London Festival concert at which the great pianist recently played were aware that his reading of the Rondo in the "Emperor" Concerto was spasmodic, over-emphasized, and wanting in flow and geniality. To a professional critic that faulty reading, as it seemed, loomed disproportionately large, and eclipsed the other splendid merits of the interpretation. And in allowing demerits to weigh down merits we professional critics often made mistakes in our judgments. Hearing so much music, and knowing all the finest executants, we are apt to look on perfection as our birthright, and we become so absurdly hypercritical that practically the finest playing or singing in the world still gives us opportunities for criticising. The absurdity of that attitude is evident enough when one reads the criticisms on Jean de Reszke and Paderewski. I do not say that these artists are always perfect, or that one must like and admire everything they do, but as the world at the present time only gives us one Jean de Reszke and one Paderewski, it is evident that if we criticise them we are setting up an unhuman standard, a standard of execrability and artistry too high for this world. I can say this with the more impartiality for I confess I have been guilty of criticising both these artists, and I am sorry for it, since the pleasure they have given me has far outweighed any displeasure I may have felt at their occasional lapses from what has seemed to me to be the perfect interpretation.

In fact, this wonderful week of music has rather taken the conceit out of me as a critic. At various times in my life I have been not too enthusiastic over the British school of composers. In many respects I do not wish to withdraw all that want of enthusiasm, because

British composers have often been, and sometimes still are, lacking in poetic emotion; but of late we have had such a deluge of foreign novelties, in which the cleverness of scoring has been the only point of interest or musical value, that the compositions performed at the Queen's Hall festival struck me as having finer attributes than I had before realised. It was doubtless due to comparison. For instance, one of the foreign novelties was Paul Dukas' "L'Apprenti Sorcier," a symphonic poem which was as diabolically clever as it was intrinsically vulgar and empty as music. And another novelty was Chevillard's "Fantaisie Symphonique," a composition of some merit and fairly solid in workmanship, but not to be compared for a moment with Sir Alexander Mackenzie's Preludes to Acts II. and III. of *Manfred*. Certainly we have here the best orchestral work which the Principal of the Royal Academy of Music has yet done, and perhaps Mons. Chevillard can do much better work than the "Fantaisie Symphonique." On the other hand, it must be remembered that Sir Alexander was handicapped in writing his music for the Lyceum Theatre band, and the ordinary theatre orchestra with its small number of performers is a decided drawback to a composer in these days of polyphonic music. This *Manfred* music and Professor Stanford's Concert Variations upon an English Theme, for pianoforte and orchestra, performed at the fourth Philharmonic Society's concert, are two excellent examples of what the British school can achieve, and to my mind they are achievements which far surpass the foreign novelties we have recently heard in solid musical interest and workmanship. Strangely enough, Professor Stanford's Variations had also the advantage of being compared with a foreign composition, Signor Martucci's symphony in D minor, performed at the same concert, a work which is not a patch on the Variations in inspiration, charm, or grasp of musicianship. Then, turning to choral works, we heard Perosi's sacred oratorios in juxtaposition to Parry's "Blest Pair of Sirens" and Cowen's "Ode to the Passions," both among the best work of their respective composers. It is not my intention to enter into a detailed criticism of Perosi's music, because the disproportion between the fuss made over the young Italian composer and the musical merits of the compositions themselves has left me in a state of mind in which criticism becomes impossible. Perosi's music is crude when it is not operatic, and sometimes it is a combination of both, but I feel that musical criticism in directing its shafts against these works is perfectly impotent. Their interest is religious, they are admired by those who desire a new religious sensation, and can make no kind of appeal to a musician who knows what music can do, and feels that its highest and most perfect manifestations should be forthcoming when illustrating religious subjects, or otherwise they are best left alone. But *The Transfiguration of Christ*, like Mons. Chevillard's "Fantaisie Symphonique" and "L'Apprenti Sorcier" of Paul Dukas, had the effect of showing me what fine work our own men have done in choral music. Think of Stanford's Requiem and Te Deum in comparison with these immature works of Perosi's, and then wonder how it is that a foreigner can obtain such a reputation on such slender grounds, while our own composer is merely accorded lukewarm praise for works in which not only is the music in itself immeasurably finer, but the religious feeling in every possible way of a higher order.

And that increase of respect for the British school of composition is the main effect which the London Festival has had on me; that and an increase of respect for the Queen's Hall orchestra and Mr. Henry J. Wood. It has

been said in many quarters that this London Festival has been only a series of concerts with no central idea, but now that it is all finished a central idea, whether intended or not, has certainly risen from the mass of music performed. The festival, too, has not been without its social side, always such a feature of musical festivals in the provinces. It has brought many men into acquaintanceship who had before no knowledge of one another; it has given an impetus to English music; and it has impressed the musical public of London, and, I hope, impressed it with a sense of what British composers, conductors, and instrumentalists can do nowadays. It certainly has impressed me more strongly than ever that the future of music would lie more at the door of England than at that of any other nation, could we but alter circumstances. Unfortunately these adverse circumstances seem inexorably fixed. The difficulty is simply the difficulty of living in London on a little money; it is not to be done if a man is to mix with his fellow-creatures at all; and a composer, no less than other men, must have intercourse with minds as acute as his own, or he grows mentally rusty. And then there is almost no way of earning a musical living in London except by teaching. And so, one after another, our clever British composers are drawn into the mill of teaching, and the wonder is not that they have composed so little of transcendent merit, but that they find time or inclination to compose at all. A great deal of discussion has taken place this month as to the founding of a National Opera. It will certainly do much for British art, but, except that it will provide congenial employment for a number of British musicians, it would be really much more to the point if the money to be subscribed were used as a fund for the assignment of pensions to composers of talent, who would not then have their gifts ground down in the mill of large teaching institutions. EDWARD A. BAUGHAN.

J. L. DUSSEK.

A LECTURE DELIVERED TO THE LONDON SECTION OF THE INCORPORATED SOCIETY OF MUSICIANS, ON MAY 13TH, 1899,

BY PROFESSOR EBENEZER PROUT, MUS.D.

WITH the rapid changes of fashion, and the constant influx of that which is new—or at least is supposed to be so—there is great danger of that which is really valuable being treated with undue neglect, simply because it is old, and (to use the popular expression,) not “up to date.” In nothing, perhaps, is this more the case than in pianoforte music. The improvements made during the present century in the mechanism of the instrument, the new technique developed in one direction by Schumann and Brahms, in another by Chopin and Liszt, the alteration in public taste, which mostly prefers the more concise forms of the *morceaux de salon*—Caprices, Fantasiestücke, Intermezzi, etc.—to the Sonatas and Rondos which were the delight of our musical grandfathers,—all these causes tend to consign to oblivion much beautiful music deserving of a better fate. Beethoven, it is true, still holds his own, though, with very rare exceptions, only a small proportion of his pianoforte works ever finds a place in the programmes of the present day; but his undoubted pre-eminence has thrown altogether into the shade his great predecessors and contemporaries. How many of the present audience—an audience certainly above the average in musical knowledge—could pass a reasonably searching examination on Mozart’s pianoforte

sonatas? How many have ever played through the whole of Haydn’s sonatas? though among these are many gems of the very first water. It is well, therefore, that we should sometimes cast a look backwards, not only to remind ourselves that, in the words of the Latin poet, “there lived brave men before Agamemnon,” but also, if our taste be not too much perverted by modern sensationalism, to refresh our jaded souls by draughts of pure, natural, wholesome music, making no very great demands upon the intellect, but appealing directly to our best emotions.

Among the composers of whom I am speaking, no one has been more unjustly neglected than Dussek. Excepting his rondo ‘La Consolation,’ and some three or four of his sonatas, hardly any of his works are known to the majority of even well-read musicians at the present day. Yet modern pianism is far more indebted to Dussek than is generally imagined. As I hope to show you presently, both Hummel and Weber owe much to him. He was universally acknowledged to be the greatest player of his time, and his best works are characterized, not only by brilliant technique, far in advance of any to be found in the sonatas of Haydn and Mozart, but by a profusion of melody which renders them equally charming to play and to listen to. But before speaking of his music, it will be well to give a short sketch of his life.

Johann Ludwig (or Ladislav—the second name is doubtful,) Dussek was born at Czaslau, a small town in Bohemia, on February 9th, 1761. He was therefore five years younger than Mozart, and nine years older than Beethoven. His father was organist and the leading professor in his native town, and his son began to study the piano in his fifth year, and the organ in his ninth. In his youth he held various organ appointments, and at Prague he studied theology, with the view of becoming a monk. Happily for music, this design was never carried out. We next find him in the Low Countries, holding organ appointments at Mechlin and Bergen-op-Zoom. In 1782 he went to Amsterdam, where he soon became known as a brilliant pianist, and thence to The Hague, where he devoted himself seriously to composition. In the following year he proceeded to Hamburg, to take lessons with C. P. E. Bach, the second son of the great John Sebastian. Like many other great pianists, Dussek led a roving life. After completing his studies at Hamburg, he went to Berlin, where his playing created a *furor*. Nothing definite is known of his movements during the next few years; but in 1786 he visited Paris, and played before Marie Antoinette. The troubles of the approaching French Revolution drove him in 1788 to London, where he became a fashionable teacher, and where he remained for about twelve years—a longer period than at any other place. Here, in 1792, he married the daughter of an Italian musician, Domenico Corri, in partnership with whom he started a music-publishing business. But he was so hopelessly careless and unbusinesslike that the enterprise was a complete failure, and Dussek, to escape his creditors, fled to Hamburg in 1800. Here, according to Fétis, a northern princess fell in love with him, and carried him off to her estate on the borders of Denmark, where he remained in seclusion for nearly two years. The late J. W. Davison, however, in his article on Dussek in Grove’s Dictionary, gives reasons for regarding this story as a myth. In 1803, at Magdeburg, he met Prince Louis Ferdinand of Prussia, with whom he became very intimate. The Prince was a highly talented amateur pianist and composer, some of whose works, especially a very fine pianoforte quartett in F minor, would well bear revival.

Spohr, in his ‘Autobiography,’ gives an amusing

account of the music-parties at Magdeburg, where he, together with Dussek, was the Prince's guest. He says:

"Frequently at six o'clock in the morning were Dussek and I roused from our beds, and conducted in dressing-gown and slippers to the reception saloon, where the Prince was already seated at the pianoforte in yet lighter costume, the heat being then very great, and indeed generally in his shirt and drawers only. Now began the practice and rehearsal of the music that was intended to be played in the evening circles, and from the Prince's zeal this lasted frequently so long, that in the meantime the saloon was filled with officers decorated and bestarred. The costume of the musicians contrasted then somewhat strangely with the brilliant uniforms of those who had come to pay their court to the Prince. But this did not trouble His Royal Highness in the least, neither would he leave off until everything had been practised to his satisfaction. Then we finished our toilet in all haste, snatched as hasty a breakfast, and rode off to the review."

Dussek remained with the Prince till his death at the battle of Saalfeld in 1806, an event which the composer commemorated in his fine sonata in F sharp minor, the 'Elégie harmonique,' Op. 61. In 1807 he returned to Paris, and entered the service of the celebrated Talleyrand, in which he remained till his death, giving occasional lessons to distinguished pupils, but devoting himself chiefly to composition. He died of gout at St. Germain-en-Laye on March 20th, 1812, at the comparatively early age of fifty-one.

Concerning Dussek's playing, Mr. Davison, in the article to which I just referred, quotes the testimony of the composer's fellow-countryman, J. W. Tomaschek, also a distinguished pianist and composer, who, in his Autobiography, says:—

"In the year 1804, my countryman, Dussek, came to Prague, and I very soon became acquainted with him. He gave a concert to a very large audience, at which he introduced his own Military Concerto. After the few opening bars of his first solo, the public uttered one general, Ah! There was, in fact, something magical about the way in which Dussek, with all his charming grace of manner, through his wonderful touch, extorted from the instrument delicious, and at the same time emphatic tones. His fingers were like a company of ten singers, endowed with equal executive powers, and able to produce with the utmost perfection whatever their director might require. I never saw the Prague public so enchanted as they were on this occasion by Dussek's splendid playing. His fine declamatory style, especially in *cantabile* phrases, stands as the ideal for every artistic performance—something which no other pianist since has reached. . . . Dussek was the first who placed his instrument sideways upon the platform, in which our pianoforte heroes all now follow him, though they may have no very interesting profile to exhibit."

Dussek was not one of those composers who, like Haydn and Mozart, essayed every branch of composition. Like his great contemporary Clementi, and like Chopin subsequently, he was a pianoforte composer *par excellence*. With the exception of three string quartets, one of which I remember hearing nearly forty years ago, in the early days of the Monday Popular Concerts, and a few songs, nearly all his published works are for piano, with or without accompaniment. He was a most voluminous composer, and though many of his smaller pieces (sonatinas, variations, etc.) are merely written for teaching purposes, and possess no very great musical value at the present day, his better works are fully equal, if not superior to the finest sonatas of Mozart and Haydn. How early his individuality developed will be seen from the first illustration that I shall give—his sonata in D major, Op. 9, No. 3. Like Haydn, Dussek shows great partiality for the two-movement form, and some of his very best sonatas are written in this form, without a slow movement. Among these I would mention the sonatas in B flat and G of Op. 35, in A major, Op. 43, and that which I am now about to play, as particularly fine examples.

The first movement of the sonata in D is remarkable

or the bold *bravura* treatment of the instrument. Neither in Haydn nor Mozart are to be found such rapid passages in octaves, thirds, and sixths as are here employed. Dussek was doubtless influenced here by the example of Clementi; but he surpasses his model in the melodic charm of his subjects. His occasional bold use of tenths in the left hand foreshadows Weber. The second movement (*Prestissimo*) is a brilliant 'Moto Perpetuo,' in which quaver triplets are incessantly heard in one or both hands from the first to the last bar. Some of our public performers might do worse than revive this very interesting sonata, which you shall now hear.

[Illustration—Sonata in D, Op. 9, No. 3.]

I spoke just now of Dussek's partiality for the two-movement sonata form; but it must not be supposed that this was due to his inability to write a good slow movement—quite the contrary. Several extremely beautiful adagios are to be found in his sonatas, in many of which can be felt the influence of his early career as an organist. This is particularly noticeable in the *adagio* of his last sonata, 'L'Invocation.' I shall select as my specimen the slow movement of his sonata in A flat, Op. 70, which he entitled 'Le Retour à Paris,' but which is more generally known in this country as the 'Plus Ultra'—a name given to it by the English publisher, as being more difficult than Woelfl's then recently published sonata entitled 'Ne plus ultra,' so called because it was supposed that in it the limits of execution on the piano had been reached. The opening of this slow movement is quite organ-like in style; but the florid passages which occur later in the piece distinctly anticipate the manner of Hummel, who owed much to Dussek.

[Illustration—Adagio from Sonata, 'Le Retour à Paris.']

Those of you who know Mendelssohn's early pianoforte quartett in B minor will hardly fail to notice the influence which this movement evidently (though no doubt unconsciously,) exerted on the younger composer, (who was but three years old when Dussek died,) in writing his slow movement. Both pieces are in the same key—E major; and though there is no direct imitation, no exact resemblance of themes, there is an indefinable something,—an affinity of spirit and feeling, one might perhaps say—which induces the impression that, but for Dussek's *adagio*, Mendelssohn's *andante* would not have been what it is. But there is another movement of Dussek's which seems to have influenced Mendelssohn still more. This is the very fine *Presto* which forms the finale of his early sonata in E, Op. 10, No. 3—another piece very characteristic of its composer. I never play it without thinking that it surely must have been running in Mendelssohn's head when he wrote the first movement of the Scotch symphony. You shall judge for yourselves.

[Illustration—Finale from Sonata in E, Op. 10, No. 3.]

A form in which Dussek was peculiarly successful was that of the Rondo, of which we meet with frequent examples in his works. The older Rondo form, and the more modern ('Rondo-Sonata') form are about equally common. It is by no means always that Dussek employs the Rondo-form for his finales. Sometimes, even in his two-movement sonatas, he writes both the movements in sonata form. This was the case in the sonata in D, which I played as my first illustration; and many others might be referred to. You will hear one more in the sonata which I have selected for my final illustration. But, like Mozart and Beethoven, Dussek often concludes his sonatas with a rondo; and when he does this, we may be pretty sure of an interesting finale. He is mostly very happy in the invention of his opening subject for the rondo, and frequently hits on an ear-catching theme

that arrests the attention at once. His workmanship is not always above reproach; but, whatever fault may be found with his music, it is never open to the charge of want of melody. To those of you who know your Dussek pretty well, it will be sufficient to remind you of the haunting tunes which open the rondos of the sonata in B flat, Op. 45, No. 1, of that in G, Op. 47, No. 2, or of his last sonata, 'L'Invocation,' Op. 77. For my example to-night, I shall take the lovely rondo which forms the finale of his two-movement sonata in G, Op. 35 No. 2.

[Illustration—Rondo from Sonata in G, Op. 35, No. 2.]

In endeavouring now to sum up in a few words the chief characteristics of Dussek's music, the first thing to notice is, the extension by him of the resources of the piano. If his music be compared with the pianoforte music of Haydn and Mozart, one can hardly fail to notice the greater richness and fullness of his effects. I quoted just now Tomaschek's remarks on his wonderful touch and declamatory style. He is said to have been the first who discovered how to make the piano *sing*, and one of the principal features of his chief works is the prevalence of the *cantabile* style. He has a great love of broad melody, richly harmonized, and even in his more florid passage-writing there is generally a melodic groundwork underlying the figuration. I am sure you cannot but have noticed this in some of the illustrations I have played to you. For earnestness and depth of expression, such movements as the *adagio* from 'Le Retour à Paris,' which you heard just now, are not surpassed, and seldom equalled, by any composer before Beethoven.

From the technical side, Dussek's music is worthy of great admiration. When I taught the piano, I found his sonatas invaluable for my pupils. His passage-writing is always so thoroughly suited both to the instrument and to the hand of the player, and at the same time so tuneful, that it has often been my experience that a pupil who would be bored by Mozart would practise Dussek with real enjoyment. One of my objects, in the selection of my subject this evening, has been to call the attention of those among you who are pianoforte teachers to the usefulness of these sonatas as teaching pieces. As pieces of only moderate difficulty, yet of much charm, I would recommend the three sonatas, Op. 39, the sonata in B flat, Op. 45, No. 1, and the one with which I shall conclude this lecture; while for advanced pupils, the sonata in A, Op. 43,—which is almost like a study in double notes—that in E flat, Op. 75, the 'Retour à Paris,' and 'L'Invocation' will be found most valuable. His variations are more old-fashioned, and of less musical interest; the greater part of them were probably written for teaching purposes merely.

Greatly as I admire and love the best works of Dussek, it must not be supposed that I am blind to his faults. A certain diffuseness is at times observable in his *allegros*, and occasionally even a monotonous repetition of the same figures. But a worse fault is the incorrectness of the harmony, a matter in which Dussek is sometimes inexcusably careless. A glaring instance of this will be found in the otherwise very charming opening *allegro* of the sonata in B flat, Op. 9, No. 1. In the second subject, Dussek writes the most horrible consecutive octaves between the outside parts. That this is not a mere slip of the pen is proved by his repeating the progression in the recapitulation. You will hear a similar fault in the finale of the sonata I am about to play. Dussek's theoretical training seems to have been imperfect. I have several fugues by him, which are extremely weak; in some of them the subject is not even correctly answered. But after making every deduction, there remains a large quantity of most beautiful music from

his pen, which by no means deserves the neglect into which it has fallen. I shall be most happy if this lecture induces some of you to made the acquaintance of one of the greatest pianoforte writers of his day. I may add that a very good edition of thirty-two of his sonatas, including most of the best, is published by Breitkopf and Härtel.

I shall now conclude by playing one of Dussek's later sonatas. There are so many charming ones among them that my choice was not easy. For fear of wearying you, I have not selected one of the longest; that which I shall play is the one in D, Op. 69, No. 3. It has three movements, the first and last of which are *allegros*, both in sonata form; while between the two is a short and simple *largetto*.

[Illustration—Sonata in D, Op. 69, No. 3.]

DR. CHRYSANDER AND HANDEL.

(FROM AN OCCASIONAL CORRESPONDENT IN HAMBURG.)

DURING the last few weeks two important incidents have taken place here. Mr. Siegfried Wagner's much talked of opera *Der Bärenhäuter* has been produced; and the Altona Choral Society (a suburban body of singers) has sung a selection from the oratorio *Saul* of Handel. In our humble opinion by far the most important event was the *Saul* performance. It is by no means outrageous to say that Mr. Siegfried Wagner is well known in Germany, while Handel is not. Mr. Siegfried Wagner is his father's son, and while it is true, we suppose, that Handel was *his* father's son, it must always be remembered that Handel's father was by no means so important a personage as Siegfried Wagner's father. Why, Siegfried is widely enough paraphrased to please the heart of Miss Marie Corelli herself, or even to satisfy Mr. Hall Caine. He cannot smile at a prima donna without a statement that he is to marry her immediately going round the whole German, English and American Press. And he cannot see such a statement without immediately rushing into print to deny its truth. In this particular instance we do not blame him; naturally he and the very fine artist at Munich to whom the Press straightway affianced him had reason to feel annoyed at so wide a circulation of a statement for which there was absolutely no foundation. But in his haste to write newspaper letters in other cases Mr. Siegfried Wagner has shown himself keenly sensible of the value of the press as a medium of advertisement, though he depreciates it when its paragraphs do not please him. Handel, on the other hand, is not in a position to write letters to the newspapers—at least, not to the newspapers of this world. Nor has he many friends, like Siegfried's, convinced that he will live to write many masterpieces, and that he has already written one masterpiece. All Wagner's followers are Wagner's son's friends; poor Handel has only Dr. Chrysander. It is true that one Chrysander is worth all Siegfried Wagner's friends rolled together, but even Chrysander has found the popularization of Handel's music the heaviest of uphill work; had it not, indeed, been a work of the true love that never runs smooth, he would have abandoned it long since. In the long run he will win; already he has won most of the serious musicians to his side. For forty years he has laboured steadily, collecting manuscripts, editing, reprinting, publishing, bringing all his wonderful insight and musicianship to play on his subject. It is owing to this labour that the English have an almost complete edition of Handel to-day. English though we reckon Handel, proud though we are of his being virtually an English composer, his mighty achievements would not have

been accessible to us had not Dr. Chrysander sought them out and reprinted them. They are engraved under his careful eye in a workshop in his garden at Bergedorf; they are printed there also; not a work goes out that has not been read in proof again and again, considered and reconsidered. One may surely take it that every score bearing the Chrysander imprint is as accurate as a human being can make it. By this, I say, the English benefit. In truth, they benefit more than the Germans. The Germans are not at all anxious for a complete Handel. For many years, despite what Beethoven said, what Bach said, what Mozart said, the average Capellmeister thought he displayed superior culture by depreciating Handel. He could sit through a Mendelssohn psalm or a Mendelssohn oratorio: a Handel oratorio, he always declared, sent him to sleep. Latterly there have been indications of a change. That change may be due in part to the gradual subsidence of Mendelssohn in the hierarchy of the great ones—and that Mendelssohn is amongst the great ones the present writer will never deny; but it is also, and I think chiefly, owing to the work of Dr. Chrysander. For Dr. Chrysander has not only printed and published Handel; he has also helped in nearly every case when a Handel oratorio has been sung. That he has been called upon to help in so many cases is perhaps due not only to the fact that his help is indispensable, but also to the fact that it is he who has stirred up so many conductors to a sense of their duty towards a neglected musician. There are now ten or more Handel concerts every year for one that took place a decade ago. It is true that with our truly English sniffing superiority we may not think much of those concerts; yet they are by no means to be sniffed at. They may not follow precisely what it delights us to call genuine Handel traditions; but that does not seem quite such a bad thing to those of us who know that our English Handel traditions do not derive from Handel at all, but mainly from Costa. And Costa was certainly not so impeccable a Handel authority as Chrysander, who, with a full knowledge of the musical customs of the time, goes in every case direct to the score and tries to reproduce the effect Handel intended. He is not always successful. He has no choral society and orchestra of his own to do his bidding and his will; he must make the best use possible of choral societies conducted by gentlemen without his sympathy with, and will and knowledge of, Handel. The rendering given by the Altona Choral Society was, for example, oily and tame to a degree calculated to exasperate a Handel lover. The choruses were smoothly and accurately sung; but the mighty Handel climaxes were passed over with supercilious indifference as things of no account. Fancy playing "The Ride of the Valkyries" with never an accent, never a touch of vehemence! The version of *Saul* given by the Altona Society was comparable only to that. On the other hand, the concert could do no harm. Most of the solo singers did admirably. Dr. Kraus sang the music of *Saul* with a really noble and masterly combination of the dramatic and the vocal styles: he was always dramatic and always vocal. His interpretation of the scene with the Witch of Endor was a splendid feat. He had to double the part of *Saul* with that of the ghost of *Samuel*; and one never felt the arrangement to be ridiculous, but, on the contrary, was impressed by the sepulchral terror of the thing. Miss Osborne, too, sang the music of *David* very finely. On the whole the concert, although its choral portions depressed one, gave a great deal of pleasure. It must have shown the Hamburgers (who attended it in their thousands) that

there is something in our Handel after all, and in so far as it did that, it was a triumph for Dr. Chrysander.

Der Bärenhäuter—but no, we will not speak of it. Let us think as well as we can of Richard Wagner's son; let us try to forget that he spoils good music-paper.

LETTER FROM LEIPZIG.

A MATINÉE for charity was given in the town market-hall, on April 23rd, by the Dresden artists, Fräulein Bassenberger and MM. Anthes, Wachter and Sontag. In the waltz from *Romeo et Juliette* the lady proved herself a highly trained coloratura singer, also in her rendering of various *Lieder* she displayed much warmth. Herr Wachter sang the "Charfreitagszauber" from *Parisfal* and songs by Rabl and Tosti with great success; this, however, was owing more to his fine organ than to his intellectual conception of the music. Herr Anthes aroused the highest enthusiasm with *Lieder* by Schubert, Rubinstein, etc., also Siegmund's "Liebeslied" from *Die Walküre*. Herr Sontag recited a prologue, and a poem in praise of Mozart, by Carl von Könneritz. Another charity concert took place a few days later, and offered once again, as is fit—and as formerly was expected and granted—a variety of art enjoyment; whereas nowadays one has frequently to submit to several dozens of songs or to a lot of pianoforte pieces, or something similar. The programme opened with Julius Klengel's magnificent 'cello sonata, interpreted by the composer and Herr v. Bose. The latter played solos by Schumann, Moszkowski, etc., with most refined taste and warm feeling, and he, as well as Professor Klengel in solos by Cui and Piatti, met with hearty approval. The highly endowed Fräulein Lotte Demuth, up to now pupil of the Conservatorium, played two movements from Wieniawski's Concerto in D minor, and the *Adagio* from Max Bruch's G minor Concerto. Fräulein Fritsch, whose talent has so far remained hidden, sang songs by Mozart, Sitt, and Gounod, also the often heard "Frühlingsblumen," with pianoforte and obligato violin (played with great taste by Fräulein Demuth), composed by Reinecke, also "Italienisches Tanzlied," and created a decidedly favourable impression.

The Riedel Society performed lately Liszt's *Christus* twice. In spite of the zealous propaganda for Liszt's works, they have not managed to make many friends amongst us, and thus, unfortunately, there was on each occasion only a moderate attendance. It certainly is not to everyone's taste to listen for four consecutive hours to sacred music. The second time some important cuts were made, yet still the music lasted over three hours. The *Christus*, for the rest, belongs to those creations of Liszt in which—as, indeed, the subject demands—there is less working for outward effect than is the case in so many of his works. Then, again, the frequent antiquated psalmody produces a monotonous effect. The interpretation was praiseworthy, and the soloists—Fräulein Dietz, Fräulein Bratanitsch, and MM. Jungbluth and Gross—acquitted themselves most worthily. Also the choir and orchestra gave satisfaction. Herr Göbler conducted.

Julius Klengel, our 'cello *maestro*, has been lately named Professor by His Majesty the King of Saxony. There was an interesting programme for the festival concert given by the Conservatorium in honour of its worthy patron, the King of Saxony. It commenced with Bach's imposing Toccata in F major, performed by Herr Ossian Reichardt. The Conservatorium choir then sang to the accompaniment of wind instruments a *salvum fac regem*, by Carl Troll, from Wölftberg (Styria), himself a pupil of the institution; a stringed quartet of his was recently produced with success at one of the examinations. Also this small choral work made a very favourable impression. The next item, a Partita for stringed orchestra, by Tuma, sounded fresh, although written nearly two hundred years ago; it was admirably rendered under the able direction of Capellmeister Sitt; the slow movement, in which the violas take the lead, was of surprising effect. Herr Paul Grümmer played with great though not always solid virtuosity, Volkmann's 'cello concerto, an interesting though somewhat disjointed composition. Fräulein Hennig sang Tschaiikowsky's strongly-scented *Lied*, "Nur wer die Sehnsucht kennt,"

"Ständchen," by R. Strauss, and "Meine Liebe ist grün," by Lachner. Herr Zulauf, from Cassel, played the delightful Andante in F sharp minor, from Mozart's 23rd Concerto for Pianoforte, arranged by Reinecke; also the latter composer's very difficult but most grateful Ballade, No. 2, Op. 215. The concert concluded with Raff's *Jubel Overture*.

LETTER FROM VIENNA.

THE celebrated pianoforte manufacturer and munificent art patron, Ludwig Bösendorfer, offered three prizes for three pianoforte concertos in memory of Hans von Bülow, who had inaugurated the Bösendorfer Concert Hall a quarter of a century ago. The jurors were Prof. Julius Epstein, Conductor Wilhelm Gericke, the pianists Alfred Grünfeld and Moritz Rosenthal, and Prof. Theodor Leschetitzky, who had to select the three best works. The allotment of the prizes of 1,000, 600, and 400 florins respectively was to be determined by the novel expedient of a plebiscite after the performance at the Musikverein. To choose the three best out of seventy-two pianoforte concertos! Truly a "Judgment of Paris" in respect of difficulty. Which is the finest symphony—Mozart's G minor or the "Jupiter"? Beethoven's 4th or 8th? Brahms's 2nd or 4th? The question becomes still more hazardous in the case of several composers of different temperament, different views in the matter of form, etc. The difficulty is increased a hundredfold when each work is in itself of unequal merit. Thus, e.g., many a competent listener would unquestionably have bestowed the first prize on the work of the Dutchman Jan Brandts-Buys in regard of the fine *Allegro maestoso*, and more particularly of the quite beautiful *Adagio*, but for the decidedly inferior last movement of his Concerto in F (played by the composer in person); and hence the vote, though not without hesitation, might have been accorded to Ernst von Dohnányi's more powerful, spirited, but rhapsodical Concerto, or rather Concertstück, in one movement in E minor. As regards scholarly, organic development it cannot, however, compare either with the Dutch work or with the exceedingly clever and melodious but less original and somewhat prolix MS. in E flat by the North German Eduard Behm, which was played by Dr. Franz Kuhlo, of Berlin. Dohnányi's work had the additional advantage of the brilliant young Hungarian virtuoso-composer's own interpretation.

In the result the *vox populi* may, however, in this instance, be allowed to have hit the mark: Dohnányi, first prize, with 706; Brandts-Buys, second, with 607; Behm, third, with 598 votes. J. N. Fuchs, of the Imperial Opera, conducted the works of the two first named; Behm directed his own composition. The unequalled orchestra of the Imperial Opera proved itself worthy of its reputation. A magnificent Bösendorfer Grand contributed largely to the success of the interesting occasion. What the value of the rejected sixty-nine works might be, and whether they were rightly judged or not, must, from the above standpoint, unfortunately remain a matter for fruitless speculation.

The Vienna Hugo Wolf Verein scored at its fourth public concert by reason of an excellent choice from some of the composer's best *Lieder* and Ballads, varied from grave to gay in character, a success which largely justified the *raison d'être* as well as the enthusiasm of the faithful community. An important measure of the brilliant result was, however, due to the delightful rendering of the selection by Frau Sofie Sedlmayr, of the Imperial Opera, and by the famous concert-baritone, Johannes Messchaert, of Amsterdam. The unfortunate composer who attempted suicide a few months ago is still confined in a sanatorium with but slight hopes of recovery. J. B. K.

OUR MUSIC PAGES.

THE first piece on our Music Pages bears a title quite in keeping with the present season of the year. There is a freshness and charm in the music which sets one thinking of meadows, hills, and groves, while the strangely persistent, moving middle pedal almost seems to suggest a brook "fretting down its channel"; the drone bass at

the beginning and at the end of the little tone-poem, too, has a pastoral sound. This "Spring Song" ("Frühlingslied") is taken from A. Krug's "Album for the Young" (No. 6), a set of twelve short, picturesque pieces. Our second number is No. 6 from Cornelius Gurlitt's "Leisure Hours" ("Mussestunden"), Op. 222. The opening theme, though in a minor key, is frolicsome; it is followed by a second in the key of the relative major, bright and vigorous. The two themes offer, indeed, admirable contrast. Four bars of soft minim chords, in which enharmony plays an unobtrusive yet effective part, lead to a repetition of what has already been heard.

Reviews of New Music and New Editions.

Mussestunden. Leisure Hours. Six short pieces for the Pianoforte. By CORNELIUS GURLITT. Op. 222. (Edition No. 6175; price, net, 1s.) London: Augener & Co.

THESE short, graceful, well-written pieces will serve admirably to fill up some of the leisure hours which, fortunately, so many children enjoy. The music is fresh and pleasing, and at the same time profitable. There are passages in which the fingers are specially engaged, as, for instance, the broken chords in Nos. 2 and 3; there is rhythmic variety which demands intelligence and great care; and throughout there is a melodious spirit which helps to cultivate taste. The composer understands well the capabilities of young fingers and of young minds; and for music of this kind teachers are, or ought to be, thankful.

Twenty-five easy and progressive Studies for the Pianoforte. By F. BURGMÜLLER. Op. 100. Revised, phrased, and fingered by O. Thümer. (Edition No. 6089; price, net, 1s.) London: Augener & Co.

ANY music with a title has an attraction for grown-up as well as young folk. Of all Handel's pieces for the harpsichord, the "Harmonious Blacksmith" is the best known; of Beethoven's symphonies, the "Eroica" and the "Pastoral" are the most popular. The reason for this is evident: the title is an objective or subjective aid to the music, and frequently, as in the case of the "Pastoral," a combination of both. Titles to studies seem to us particularly useful, and everyone of those contained in the set under notice is provided with a superscription; they certainly impress children with the idea that music means something; that it is not merely a succession, more or less agreeable, of sounds. We call attention to this one feature; the studies themselves are so well known that no recommendation is necessary. They are amply provided with helpful finger and phrase marks.

La Napolitana, Étude, Op. 26; *L'Aube, Reverie*, Op. 36, No. 2; and *Menuet in B Flat*, Op. 43. Pour le Piano. Par CH. B. LYSBERG. Revised, phrased, and fingered by O. Thümer. London: Augener & Co.

THE title of the first piece naturally suggests light, graceful music, and this is exactly what we find. There are many who think anything less solid and severe than a fugue or a sonata unworthy of their attention; they have not, like Shakespeare's Duke, learnt to see good in everything. Showy drawing-room music, provided the show be not vulgar, plays a large and useful part; some young players are unable to appreciate classical music, while others who do, are not equal to the demands which it makes, or even enjoy, by way of change, pieces whose

chief function is to please the ear. *L'Aube* consists of a soft, flowing melody with accompaniment in broken chords. Though the principal aim of this piece may be to please, yet there is much in it that is profitable; the melody is quite a study in the art of singing on the piano-forte, while the accompaniment offers good practice to the left hand. The *Menuet* is particularly dainty and refined, and the easiest of the three, but it must be played with the utmost refinement.

Tonleiter-Walzer: Humoreske für das Piano-forte. Von ARNOLD KRUG. Op. 85. London: Augener & Co. BACH and Beethoven both possessed the art of evolving short themes from scales, but in this *Walzer* we have throughout as melody an ascending or descending scale. In the principal section variety is obtained principally by harmonic, and in the middle section, by rhythmic means. The piece is not only humorous but clever. The key is A flat, and the middle section is really in the key of the flattened submediant, F flat; for the sake of convenience, however, it is written in E major.

Original Works for the Organ with Pedal Obligato. Inno Trionfale (Triumphal Hymn), by ENRICO BOSSI; *Allegretto villereccio*, Op. 254, by POLIBIO FUMAGALLI; and *Marcia religiosa*, by EDOARDO PERELLI. London: Augener & Co.

THE Triumphal Hymn is in many ways effective. The thematic material has character, and though subjected to considerable elaboration never gets, as it were, lost: contrapuntal writing and developments seem rather to strengthen it. Another feature which calls for praise is the gradual working up of the music until the close; there is no anti-climax. The composer is organist of Como Cathedral. The *Allegretto villereccio* is cleverly written, but the art is well concealed; the music is smooth and pleasing. The harmonies and modulations are interesting, and add much to the charm of the piece. In the third composition, the *Marcia religiosa*, we find dignity and simplicity combined. The march theme is presented, first with firm harmonies, and afterwards accompanied by chords spread out in arpeggio. The middle section in the key of the dominant opens with a theme given out as a pedal solo; it is afterwards transferred to the keyboard and supported by appropriate harmonies. The march soon returns and closes with a broad cadence.

Twenty-four Caprices in the form of Studies for the Violin. By P. RODE. Revised and fingered by Ernst Heim. (Edition No. 5679; price, net, 1s.). London: Augener & Co.

HORACE in one of his Epistles writes: "If length of time makes poems better, as it does wine, I would fain know how many years will stamp a value upon writings." And then he proceeds to show how impossible it is to name any fixed period. One thing, however, is certain: books or musical compositions which have acquired a reputation which after many years remains undiminished, or even increases, are of value. The twenty-four *Caprices* of Rode have now stood the test of well nigh a century, and a modern writer, well acquainted with the musical literature of the violin, has declared that, along with Kreutzer's famous forty *Caprices*, they "hold their place as indispensable for a sound study of the violin." There are certain dry technical studies which students, whatever instrument they may be learning, have to master, and to which they must assign a portion of their practising time; but most of the great virtuosi have written music in which technical difficulties are presented in an attractive manner; in which pleasing melodies and

effective developments soften hard labour. It is given to only the few to practise purely technical studies for any length of time without the work becoming mechanical; and when the intellect no longer directs the fingers, there is little gain—nay, rather loss. And it is for that very reason that the Kreutzer and the Rode *Caprices* are of such value and interest. Mr. Ernest Heim is, as we have had frequent occasion to remark, a sound and helpful editor.

Twenty-four Caprices, by P. Rode, for Violin, with a Second Violin. By LUDWIG ABEL. (Edition No. 5632; price, net, 2s. 6d.)

AMONG the manuscripts left by the Royal Bavarian *Concertmeister*, Herr Ludwig Abel, who died at Munich in 1895, were found these second violin parts to the Rode *Caprices*. Music of this kind, which in the present instance is carefully and conscientiously done, is not so much an invention or inspiration as a bringing to light the harmony latent in the melody. Benjamin Franklin, in reference to old Scotch tunes, remarks in a letter written in 1765, that "they are really compositions of melody and harmony united, or rather that their melody is harmony." The power of mentally conceiving this latent factor—to say nothing of the fact that although in places certain harmonic progressions, certain cadences are definitely suggested, the harmony may be worked out in a variety of ways—is not given to all; only those who are musically gifted, and who in addition have a sound knowledge of harmony can feel these, as it were, inner tones. To such, therefore, these "Abel" parts will prove a help and an enjoyment.

Palaestra. A Collection of Pieces, Sonatas, Suites, and Concert pieces for Violin solo, with Piano-forte accompaniment, arranged in progressive order, carefully marked, and annotated. By ERNST HEIM. Books 1A, 1B, and 1C. (Edition Nos. 11471a, 11471b, 11471c; price, net, 1s. each.) London: Augener & Co.

THIS collection is intended to go hand in hand with the "Gradus ad Parnassum," the important series recently noticed in these columns; to each book of the "Gradus" there is a corresponding one of the "Palaestra." Mr. Heim in a brief preface—which, as well as the foot-notes in the various volumes, is given in English, German, and French—justly remarks that "the teacher should not forget to spur on the pupil by giving him opportunity to put into practice the dexterity which he has acquired by means of the 'Gradus';" and this collection offers the opportunity required. Pupils are recommended to play the pieces before people, and "amongst themselves after the manner of a competition."

Book 1A contains four pieces which are played on the open strings—in other words, the four notes *g, d, a, e*. It would puzzle many composers how to evolve anything attractive from such limited tone-material. None of the notes being consecutive—between each there is the interval of a fifth—a smooth, flowing melody seems impossible, so far as the violin player is concerned. In the first three pieces the pianist comes to the rescue, but in No. 4, by Carl Reinecke, by rhythmic, dynamic, and other devices, these four notes really shape themselves into an expressive melody. The remaining numbers in this book, and others in Book 1B, are easy, in the easiest keys, and in the first position. Among these are a charming "Boatman's Song," also a graceful little "Slumber Song," both by Mr. A. Mofiat, which, as suggested, can be played *con sordino*. The same composer contributes other attractive pieces; in the Supplement (11471c), indeed, there is a second slumber

song, entitled "Lullaby," a model of conciseness, sweetness, and simplicity. Other pieces by E. W. Ritter, G. Aprile, and G. Saint George will be found as pleasant as they are profitable. The two "Minuets" by the last-named form part of a "short and very charming suite," the other movements of which will be included in Book III.A (Nos. 33 and 35). In Book 1B there are three pieces by Carl Reinecke, a name that in itself inspires confidence. The first (No. 15) is marked simply "Air." It is in the minor key, and of quiet, pensive character; the greater part is played on the lower strings of the instruments. The second bears the superscription "Unconcerned" ("Unbekümmert"); the performer, however, must not apply the title to himself, for he, at any rate, must be concerned for the phrasing and marks of expression; without due attention to these matters the charm of the simple music might easily be spoilt. The third, "On the Waves" ("Auf den Wellen"), is a characteristic little piece; the rolling of the waves may be felt, or shall we say heard; it is, however, the melody floating over these waves which constitutes the chief attraction. Then there are three numbers by C. Gurlitt: "Country Dance," "Nocturne," and "Impromptu," all of them fresh, pleasing, and profitable. A calm, flowing "Evening Song" by the Editor must also be mentioned. Of one of the ten useful, genial pieces in the Supplement we have spoken, but we must be content to give the composers of the other nine: Bordogni, Moffat, Ritter, Concone, Heller, Volkmann, and Laubach, names which are in themselves a guarantee of the quality of the music.

Of this new series grateful violinists may say in the words of Cicero: *Utimur, ergo, et palaestra quam a te didicimus.*

British Museum: Catalogue of Music. Recent Acquisitions of Old Music (printed before the year 1800). By order of the Trustees. London: W. Clowes & Sons.

The old lady to whom Dr. Johnson presented a copy of his dictionary is said to have found the reading extremely interesting, though somewhat disconnected. And one might say the same of this Catalogue of Music if one had to read it right through. Handel's "Triumph of Time and Truth" is followed immediately by a song entitled "The Friendless Boy's Tale"; drinking songs are to be found between a Mass and Psalms with tunes; and, in close juxtaposition, a cantata, "The Dust Cart," and a song, "The Dying Negro." Yet notwithstanding its *decousu* character, this—and indeed any other valuable catalogue—is very fascinating. Under "Liturgies" we find a *Graduale* published at Basle as early as 1488, with a sequence (*Adoranda veneranda*) for the Feast of St. Kilian, in MS. An old and valuable collection bears the title "Dialoghi Musicali di Diuersi Eccellentissimi Autori," published at Venice in 1592; it contains the two *Battaglie* of Annibale Padovano, organist of St. Mark's in the middle of the sixteenth century. Passing on to the eighteenth century, there is a copy of the second part of J. S. Bach's "Clavier Uebung," which consists of proof sheets with many corrections in the composer's handwriting. And from Bach we may pass without incongruity to Beethoven, against whose name we find the three sonatas of his which were published in 1780, and on the title page of which, although born in 1770, the composer is described as eleven years old. J. N. Forkel's twenty-four Variations on "God Save the King," with corrections by Abt Vogler (1793), will no doubt attract some who care to study the pedantry of a past age. A copy of Parthenia, "the first musick that euer was printed for the Virgi-

nalls," bears a MS. note signed by F. Douce, stating that it was "found in the ruins of the old palace at Enfield." A book entitled "Ludus Melothedicus, ou le Jeu de Dez Harmonique, contenant plusieurs Calculs par lesquels toute personne composera differents Menuets avec l'Accompagnem. de Basse en jouant avec deux Dez même sans sçavoir la Musique" might prove serviceable to any who wish to write music without the trouble of learning the art of composition.

Our Letter from the Opera.

DEAR MR. EDITOR,—It is my painful duty to inform you that we made a most shocking start with the opera season of 1899 on May 8th. The work chosen for this special mangling was *Lohengrin*. Mottl miscondacted the orchestra, and the orchestra miscondacted itself a good deal "on its own" (if a slang phrase may be allowed); Jean de Reszke was Lohengrin; Frau Mottl was Elsa; Frau Schumann-Heink was Ortrud; Bispham was Telramund; the whole thing was a disgrace. But though it was a disgrace I have no intention of blaming anyone. We all know how at times, even in the most ordinary routine affairs of life, everything seems to go wrong. For instance, some morning when, like Elijah, you have a long journey before you, you sleep late; jump out of bed hastily, not noticing that you have descended by the wrong side; you slip in getting into your bath, and on getting out find no towels there; towels found and your person dried, you proceed to don your shirt, and your collar-stud drops and rolls into an inaccessible corner under a chest of drawers; ultimately you dress somehow and scald your mouth with your first hurried sip of coffee; then a cab cannot be found; when one does crawl along and takes you and your luggage on board, the horse goes down and breaks some of the harness; and when at last you arrive in a feverish state at the railway station, you see the last car of the train disappearing in the far distance. Then you return home utterly soured in temper, and feeling inclined to write to the newspapers to state emphatically that life is *not* worth living. Well, something of the sort seemed to have happened on the opening night of the opera. The terrible chorus may have frightened and irritated everyone concerned—there may have been a hundred causes of which neither pressmen nor public knew anything. Anyhow, the whole thing went wrong—or nearly the whole thing. The prelude was beautifully played, but when the curtain rose, disclosing the most ragged, pitiful, incompetent chorus ever seen even on the Covent Garden stage, Mottl appeared completely to lose his nerve. Where the chorus came from goodness only knows. Rumour said Germany; but rumour is notoriously a lying jade, and I think the Fatherland should not be blamed for a chorus that howled in every language—or, if you like, in no language at all—and was never in time, never in tune, had no voices to sing with, and showed no sign of any acquaintance with its notes. It is only fair to the Covent Garden management to say that the chorus has, since the first night, been carefully weeded and trained up somewhat in the way it should sing and act. On the first night, however, it helped to make Mottl perverse. Perverse he was, with a vengeance. When a passage ought to have gone very slow he took it as fast as the instruments could get in their notes; when one ought to have been taken quickly he obstinately held it back until one almost shouted for the next note to arrive. In Elsa's balcony song, for example, he and

Frau Mottl dragged every phrase, so that the scene took nearly three times the usual number of minutes to get through; the tone of the wood-wind grew poorer and poorer; and at the end the players must have been nearly dead through holding on so long to notes that usually (and rightly) are passed over in fairly quick time. I will not, however, dwell longer on this dreadful evening. It only remains to be said that Frau Mottl was a fair, though far too sentimental, Elsa; that Jean de Reszke commenced badly but got better and better the whole evening; that Bispham's Telramund was not so fine as it used to be; and that Schumann-Heink's Ortrud was neither here nor there. I have forgotten one thing: the scenery and management of the lighting were a vast improvement on former years.

Passing over Tuesday night, when those intolerable masterpieces of fatuity and vulgar art, *Pagliacci* and *Cavalleria Rusticana*, were sung, and Wednesday, when we had a fair representation of *Carmen*, I come to the really splendid rendering of *Tristan and Isolde* with which we were favoured on Thursday. Of course Jean de Reszke played Tristan, and was superb from beginning to end. In the last act particularly he surpassed himself. The Isolde of Madame Letvinne cannot honestly be called superb. This lady has quite a pretty voice, and she uses it with a certain assured skill and consistency with the orchestra; but the voice is not big enough, nor the singer's passion and manner of expressing passion profound and acute enough, for Isolde. She simper a great deal too much also. Van Rooy's Kurvenal was more than good enough to pass; but, unfortunately for his reading of the part, it was taken by Mr. Bispham a few days later, and Mr. Bispham's Kurvenal eclipses easily all other Kurvenals. It is Mr. Bispham's finest, most complete, most artistically successful part; and when Mr. Bispham is at his tip-top level in it there is no other singer who can come within many hundred leagues of him. Schumann-Heink also was at her best as Brangaena. As if to show us what he really could do, and that Monday evening's absurdities were merely the result of some temporary aberration, Mottl conducted nobly, putting immense colour and passion, and always the right colour and passion, and never too much of them, into his reading. At the second performance Dr. Muck, of Berlin, conducted, and conducted well, but he had not had sufficient rehearsal to make the band abandon Mottl's points and adopt his own. Still, it was a good performance.

The only remaining representations worthy of note were those of *Tannhäuser*, on May 15th, and of *The Valkyrie*, on May 18th. Both were excellently directed by Dr. Muck. In the first Miss Strong made a Venus who, if not of the first rank of Venuses, was quite seductive; and Van Dyck's Tannhäuser, though mostly sung in very sorry fashion, was gorgeously acted. A new-comer, Gadske, made a pleasing Elisabeth, but I should prefer to hear more of her before presuming to give anything like a final judgment on her. The chief point about *The Valkyrie* was Van Rooy's splendid Wotan. Again Van Dyck, as Siegmund, sang indifferently, but acted magnificently.

Up to the present the season has worked out much better than anyone anticipated. I can only express the hope that the improvement will go on. Certainly the stage-management is far beyond anything I have seen at Covent Garden.—Yours faithfully,

The Foyer, Covent Garden,
May 20th, 1899.

ITALIANOPHILE.

Concerts.

THE LONDON MUSICAL FESTIVAL.

MR. ROBERT NEWMAN has made an earnest endeavour to provide a Musical Festival for London. It has often been remarked that the provinces were more fortunate than the metropolis in having good music and, frequently, important new works were produced in country towns, and the enterprise of Mr. Newman therefore deserved all the support it had received. The Festival commenced on May 8th with a programme of a familiar kind, in which the Violin Concerto of Max Bruch, No. 1, in G minor, played by Lady Hallé, was one of the most important features. Lady Hallé was brilliantly successful. The "Symphonie Pathétique" of Tchaikowsky was again performed by the Queen's Hall orchestra, conducted by Mr. Henry J. Wood, and greatly appreciated. Beethoven's Overture, *Coriolan*, and Sir Arthur Sullivan's *Macbeth* Overture were included in the opening concert, and the Orchestral Ballad of Mr. Coleridge Taylor also deservedly found a place. Wagner's *Trauermarsch* was played somewhat too slowly, but in other respects the interpretation was a fine one. In the evening M. Lamoureux appeared after his long illness, and his excellent Parisian orchestra was heard in *The Flying Dutchman* Overture, the *Siegfried* Idyll, two Hungarian Dances of Brahms, the Choral Symphony of Beethoven, and "Le Rouet d'Omphale" of Saint-Saëns, which pleased so much that M. Lamoureux was compelled to repeat it. In no other orchestral work is the band heard to greater advantage. The execution and tone caused the utmost admiration, while the wonderful *diminuendo* that occurs in the piece displayed the perfect control of the conductor and the admirable discipline of the executants.—On the 9th the proceedings opened with the Overture to *Der Freischütz*, which we have seldom heard given with such artistic effect. In a selection from *Die Meistersinger*, and the Symphony of Beethoven, No. 5, in C minor, the Parisian performers won hearty commendation. A new orchestral work, *L'Apprenti Sorcier*, by M. Paul Dukas, was "programme music" of the most pronounced kind. Taking for his theme a singular ballad of Goethe, M. Dukas attempted the impossible feat of musically describing how a sorcerer makes a broom fetch water from a river. But the wizard, having blundered over his own spells, nearly has his house washed away. The only redeeming feature of this Scherzo was a certain resemblance to the Marionette March of Gounod, which saved the piece from utter condemnation; but composers only make a broom for their own backs when they choose themes so unfitted for music. An interesting item of this concert was M. Ysaye's fine rendering of Mendelssohn's Violin Concerto, the only drawback being that the work has appeared so frequently of late in concert programmes. On the same evening Mr. Henry Wood's orchestra gained great credit in accompanying the "Emperor" Concerto of Beethoven, M. Paderewski being the soloist. He played in his most brilliant style, as he also did in Chopin's Concerto in F minor and Liszt's Rhapsody No. 4. The "Unfinished" Symphony of Schubert displayed the best qualities of the Queen's Hall orchestra. Miss Kirkby Lunn, the clever student from the Royal College of Music, sang extremely well. On Wednesday, 10th, the first of the Perosi oratorios was performed. It was the *Transfiguration of Christ*, and was, perhaps, the least interesting of these over-praised works. The constant echoes of old Italian composers of sacred music, and also of Bach, placed the young priest-composer in the position of a mere amateur attempting to copy the works he most admired. Perosi had evidently studied these great composers of sacred music with perseverance, but there is no sign of inspiration. On the same evening the Lamoureux Orchestra played Weber's *Oberon* Overture, and a new Fantaisie Symphonique, by M. Chevillard, son-in-law to M. Lamoureux. This work, although somewhat deficient in strength, and having much of the vagueness of the modern French school, was received with goodwill, partly, no doubt, out of respect to M. Lamoureux. The "Good Friday" music from *Parsifal* was well played, but the most attractive item of this concert was the performance of Beethoven's Violin Concerto by M. Ysaye. In some respects

SPRING-SONG

(Frühlingslied.)

from

"ALBUM FOR THE YOUNG"

by

ARNOLD KRUG.

Op.83.

(Augener's Edition, N^o 6241.)

Allegro giocoso.

PIANO. *p*

crsc.

f *dim.* *p*

p dolce



First system of musical notation. Treble and bass staves. Treble staff has fingerings 1 3 5 and 1 3 5 2. Bass staff has a '1' below the first measure. Dynamics: *cresc.* and *dim.*

Second system of musical notation. Treble and bass staves. Treble staff has fingerings 2 1 and 2 1. Bass staff has a 'p' below the first measure. Dynamics: *p*. There are asterisks below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has fingerings 3 1 and 1 2 5 3. Bass staff has a 'dolce' marking. Dynamics: *dolce*. There are asterisks below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has fingerings 1 2 3 and 2 3. Bass staff has a 'cresc.' marking. Dynamics: *cresc.* and *p*. There are asterisks below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a '1' below the first measure. Bass staff has a 'p dim.' marking. Dynamics: *p dim.* and *pp*. There are asterisks below the bass staff.

This page contains six systems of musical notation for piano, written in G major (one sharp) and 2/4 time. The notation includes treble and bass staves for each system. Dynamics and performance instructions are indicated throughout the piece.

System 1: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, A2, B2, C3, D3, E3, F#3, G3. Dynamics: *p*, *pp*, *dim.*, *f*. Fingerings: 5 2, 4 1, 5 2, 4 1, 2 3, 1 4.

System 2: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, A2, B2, C3, D3, E3, F#3, G3. Dynamics: *f*.

System 3: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, A2, B2, C3, D3, E3, F#3, G3. Dynamics: *decrease.*, *poco rall.*, *mf*, *f*.

System 4: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, A2, B2, C3, D3, E3, F#3, G3. Dynamics: *f*.

System 5: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, A2, B2, C3, D3, E3, F#3, G3. Dynamics: *p*.

System 6: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, A2, B2, C3, D3, E3, F#3, G3. Dynamics: *pp*, *f*. Fingerings: 3 1, 5 2, 3 1, 5 2.

Dr. Joachim cannot be approached in this noble Violin Concerto, but M. Ysaye is a performer of the highest merit. Mozart's Symphony in E flat was another interesting item, and Miss Lillian Blauvelt sang with great taste. On Thursday afternoon, May 11th, M. de Pachmann played Mendelssohn's D minor Pianoforte Concerto, Op. 40. The Lamoureux Orchestra was heard in Beethoven's "Eroica" Symphony, and the *Meistersinger* Overture was rendered with an amount of vigour rather surprising in a Parisian orchestra. But M. Lamoureux has such genuine admiration for Wagner that he always takes especial pains in conducting his works. In the evening Perosi's *Resurrection of Lazarus* was performed, and proved to be a much finer work than the *Transfiguration of Christ*. There are in it some distinctly original ideas, rich, broad, melodic phrases, and no little skill is displayed in the management of chorus and orchestra. The artists were Mme. Ella Russell, Miss Ada Crossley, and Messrs. Lloyd Chandos, Bantock Pierpoint, and Bispham. Mr. Percy Pitt was the organist, and Mr. George Riseley conducted. It is only fair to Perosi to remark that his works are better fitted for the church than for the concert-room. Another peculiarity must be mentioned—these oratorios are of small proportions; they are of about one-third the length of Handel's, and display scarcely a fiftieth part of his genius. Don Perosi is, however, pleased with the reception his music has met with, and in the second week of June he proposes to conduct three performances of his *Resurrection of Christ*, at Queen's Hall. This work he appears to consider his most successful one, and its devotional spirit and the composer's earnest endeavours to do justice to the exalted theme certainly impress the auditor favourably. Taken as a whole, it is doubtful, however, whether the Perosi oratorios will ever take root in this country. They do not lend themselves to the massive choral style of sacred music which satisfies the lovers of that kind of art in this country, and the instrumental portions are too eccentric and capricious to be quite suitable for sacred subjects. Mr. Percy Pitt's "Hohenlinden" is an effective setting of Campbell's poem, and the Preludes composed by Sir A. C. Mackenzie for the forthcoming revival of Byron's *Manfred* at the Lyceum Theatre are almost symphonic in character. The "Pastorale" is extremely graceful, and the "Flight of the Spirits" reveals considerable imagination on the part of the composer. The combination of the Queen's Hall orchestra and that of M. Lamoureux brought the Festival to a conclusion with great *clat*. The French players first gave the *Leonora* Overture, No. 3, of Beethoven and the Prelude to *Lohengrin*, the violins in the latter work being particularly fine. Then Mr. Wood and his admirable forces attacked the *William Tell* Overture, and performed with the utmost crispness and brilliancy. They also played the "Ride of the Valkyries" with striking effect. The *Tannhäuser* Overture and the "Hungarian March" of Berlioz were greeted with enthusiastic applause. Miss Lillian Blauvelt and Mr. Ellison Van Hoose sang; and the National Anthem, with Mr. Henry Wood assisting at the organ, proved a worthy climax to a festival which was as successful as it deserved to be. Next year Mr. Newman proposes to start earlier, so as not to clash with the opera.

PHILHARMONIC SOCIETY.

ON May 4th the novelty in the programme was the Symphony in D minor by the Italian composer, Giuseppe Martucci. It cannot be said that the work met with anything like an enthusiastic reception, and it is only fair to the composer to say that the symphony merited a warmer welcome, for the music is genuine, and far superior to a great deal of the "programme music" now in vogue. Unquestionably much of the coldness displayed towards the work of Martucci arises from the fact that we have ceased to expect good instrumental works from "the land of song." Modern Italian music, it must be admitted, is mainly imitative. Even the new operas from Italy echo the successful musicians of France, and to a still greater extent Germany. These are things to be remembered in discussing any new production from that country. Martucci's Symphony does not escape the defect alluded to, but it seems hard to condemn a modern Italian musician because he evidently admires Beethoven and Brahms. One thing cannot fail to please in the symphony, and that is the constant flow of melody. Nor is

it possible to overlook the great skill displayed in many of the orchestral combinations. It is not unlikely that at some future day Martucci's symphony will be more appreciated than it was at the Philharmonic concert. The work, we may add, was recently given at a concert of the Royal College of Music, where the students applauded it cordially. Another novelty was a series of variations for pianoforte and orchestra, by Professor Villiers Stanford, who has chosen the popular old melody of "Down among the dead men" as his theme. The variations being extremely artistic and ingenious, and being remarkably well played by Mr. Leonard Borwick, were very successful, and we may expect to hear them often repeated. The overture of Mendelssohn, "A Calm Sea and Prosperous Voyage," and the overture to Spontini's utterly forgotten opera, *Olympie*, were included in the concert, and Mdle. Olitzka sang an air from Mozart's *Clemenza di Tito*, and sang it finely.

MR. DAVID BISPHAM'S CONCERT.

THIS excellent baritone gave a concert at St. James's Hall on Tuesday, May 2nd, when he sang the whole of the Müller Lieder of Schubert with brilliant success. Few baritones could have accomplished such a task without fatiguing their auditors, but Mr. Bispham gave such variety to the music, and was so beautifully accompanied by Mr. Bird, that few had ever heard Schubert's charming music to such advantage. The second part of the concert was devoted to Mme. Liza Lehmann's delightful work, *In a Persian Garden*, in which the soloists were Miss Esther Palliser, Mme. Marian Mackenzie, Mr. Gregory Hast, and Mr. Bispham. The fair composer accompanied a considerable portion of her work. On the following Saturday Mr. Bispham gave what he named a "request concert," at which he sang a choice selection of vocal works in his best style, the old English ballad of "Young Richard" being one of his greatest successes. Mdle. Janotha gave pianoforte solos of Chopin and other composers.

CRYSTAL PALACE CONCERTS.

ON Saturday, May 6th, the concert season at the Palace closed with the benefit of Mr. Manns, when an admirable selection of music was performed in the customary artistic manner always associated with everything conducted by Mr. Manns. Beethoven's Choral Symphony, which was chosen for the occasion, was performed for the twenty-seventh time under his direction. Lady Hallé, just returned from her triumphant tour in America, played Spohr's eighth Violin Concerto in her usual perfect manner; and besides taking part in the Choral Symphony, Mme. Ella Russell, Mme. Marian Mackenzie, Mr. Edward Lloyd, and Mr. Santley gave solos, the Crystal Palace choir being also in good form. At the end of the concert the audience testified in a most emphatic manner their admiration for Mr. Manns, who for more than forty years has rendered such invaluable services at the Palace.

RICHTER CONCERTS.

THE first of the Richter concerts was given at St. James's Hall on Monday, May 15th, when the renowned conductor had a reception from the large audience such as a monarch might envy. Many eminent conductors have latterly appeared in London, but none have become so universally popular as Dr. Hans Richter, who, as usual, conducted without a note of music before him, securing a performance of Weber's *Euryanthe* overture such as we have rarely heard equalled. The Vorspiel from *Parsifal* was also particularly fine, and the Siegfried Idyll was simply exquisite in tone and execution. A Suite for orchestra by Rimsky-Korsakow was to have been included in the concert, but the music did not arrive in time for complete rehearsals, and Dr. Richter therefore gave the "Jota Aragonesa" of Glinka, the concert ending with a magnificent rendering of the fourth Symphony of Brahms in E minor. For the second concert, on the 29th, the sixth Symphony of the Russian composer Glazounow was announced.

M. PADEREWSKI'S RECITAL.

M. PADEREWSKI only gave one recital this season, and as the programme was a very attractive one, the demand for seats was

extraordinary. The usual shilling places at the back of the orchestra were sold at half a guinea, and all other seats realized proportionately high prices. There were two Beethoven sonatas and an interesting Chopin selection. In the great Sonata of Beethoven in c minor, Op. 111, the pianist was not, perhaps, heard at his best, but he was a little disturbed during the performance owing to a lady fainting in the stalls. The Sonata Appassionata was, however, a magnificent rendering. Probably no living pianist could have equalled it. He was also delightful in the Chopin pieces, the "Funeral March Sonata," as it is often called, bringing out his finest qualities as an artistic and poetical executant. The Berceuse, the Mazurka, Op. 33, and two Studies were given to perfection, and the Waltz in A flat concluded the list. But the excited audience would not allow the pianist to leave the platform until he had played something more, and M. Paderewski pacified them with a piece of Liszt and a Chopin waltz.

MADAME PATTI'S CONCERT.

ON the 18th of May Mme. Patti reappeared in public for the first time since her marriage to the Baron Cederström. In honour of that event "The Wedding March" was played on the organ. That the popularity of the prima donna has increased rather than diminished, the crowded state of the Albert Hall sufficiently proved. Mme. Patti was in good voice, and sang with a brilliancy and purity of tone that delighted her admirers. Her first song was "Caro Nome," from Verdi's *Rigoletto*. An encore being demanded, she responded with music of a higher stamp, Mozart's "Batti batti." Her second effort was the worn-out *bravura* melody, "O Luce di quest' anima," from Donizetti's *Linda di Chamouni*. This also was encored, but again the prima donna gave something better in Lotti's "Pur dicesti." Handel's "Angels ever bright and fair" was a splendid example of Mme. Patti's art, and she may be congratulated on choosing such good music. The inevitable "Home, sweet Home," concluded the concert, in which a number of popular artists took part, among them being Mr. Edward Lloyd, Mr. Herbert Grover, Miss Maud Santley as vocalists, and Miss Leonora Jackson the violinist and Miss Adela Verne the pianist.

MISCELLANEOUS MUSICAL ITEMS.

A NEW English opera entitled *The Maid of Glendalough*, written by Messrs. Paulton and Sapti, and composed by Mr. T. A. Wallworth, was tried at the Prince of Wales's Theatre on the 16th.—The many statements respecting a new opera by Verdi are falsified by the following letter from the veteran composer:—

"All that has been said on the subject of a new work from my pen is false, absolutely false. Since my *Falstaff* I have done no 'operatic work,' and I fear I shall never do any more. I finished my task with *Falstaff*. After seventy-five years of activity, I believe that I have earned the right to live in tranquillity and in peace the all too short years which remain of my life. Since the creation of *Falstaff* the newspapers have announced at regular intervals (and, what is still more, with details in support) that I am occupied with some new compositions. Down to the present I have taken no notice of these erroneous reports, but now, once for all, I wish to declare that I shall compose no more operas. Repose or tranquillity—even in this world—is now my sole aspiration, and I hope that this desire will not be considered premature."

The Pope's Latin Hymn, "The Baptism of Clovis," has been set to music by M. Théodore Dubois, of the Paris Conservatoire, and performed simultaneously at Rheims and Rome. The subject is the promise of Clovis to his Christian wife Clotilda, when in battle near Cologne, that if he gained the victory he would embrace her religion. The poem was written by His Holiness many years ago. It has solos for tenor and baritone, with full choral and orchestral effects. It was dedicated to the French nation.—A company has been formed to produce several of the operas composed by Mr. Reginald de Koven, the American musician.—Several concert givers new to London have appeared during the month. Madame Blanche d'Arville, from Madrid, was one of these. Another was Miss Louise Lubbock, a soprano of ability. A third was Miss Lucy Stephenson, an American vocalist who has studied under the elder Madame Marchesi. She sang at a concert given by Messrs. Frank Boor, Mervyn Dene, and Richard Green.—

Lovers of exquisite singing will be glad to hear that Mdle. Camilla Landi has returned to the concert-room.—A recital was given at the Guildhall School of Music on the 18th by Mr. E. Silas, when several of his instrumental and vocal compositions were performed with great success.—The Elderhorst Chamber concerts at Steinway Hall were continued on May 10th, 16th, and 30th, with the increased attendance these artistic concerts have deservedly attracted. The season has commenced with more miscellaneous concerts than it is possible to chronicle. There are some announced for June of higher artistic value, and it appears that the musical season will be an exceptionally busy one.

Musical Notes.

Leipzig.—The 31st October, 1899, will be the centenary of the death at Schloss Rothlotta, near Neuhaus, of Carl von Dittersdorf, one of the most prominent tone-poets of his time, rightly called the classicist of German National Opera. His twelve symphonies, after Ovid's "Metamorphoses," of which only the first six are preserved, are the first attempt at orchestral programme music. They are to be published, along with some others of his best orchestral works, in score and parts, and subscription to the complete collection, costing total 40 marks (£2), and with the orchestral parts 90 marks (£4 10s.), is invited by Gebrüder Reinecke here. It is hoped that orchestral societies will celebrate the occasion by performances of these works, which are expected to be ready at the latest by the end of August next. The subscription will be closed at the end of June.

Berlin.—The four-act music drama *Mudarra*, by Fernand Le Borne, was given at the Royal Opera for the first time, in the presence of the Imperial couple and suite, with not uncontented success. The principal performers were Frl. Destinn, Frl. Rothauser, and Herr Kraus; Richard Strauss conducted. The French composer was very graciously decorated by the Emperor with the Order of the Crown of the third class after the performance, another striking instance of the improved relationship between the two countries.—Permission has been given for the performance of the national opera, *The Recruit of the Great King*, by William Meves, music by Max Clarus, conductor at Brunswick, in which the King of Prussia appears on the scene.—Frau Rosa Sucher, the great Wagner singer (having been taught by Wagner personally at Bayreuth) and brilliant ornament of the Royal Opera, will henceforth devote her distinguished gifts and attainments to teaching at the operatic class of the Klindworth-Scharwenka Konservatorium.—*Die Fledermaus*, by Johann Strauss, was produced at the Royal Opera by the chief vocalists and actors of the two Royal houses for a charity. The receipts for the two performances, specially patronized by the Empress (prices being nearly quadrupled), amounted to 40,000 marks. It was no doubt for the first time that Richard Strauss conducted an operetta. Owing to the great success, the work has been added to the regular *répertoire*.—Berlin will soon add a fourth opera to the three in existence—the Royal, at the late Kroll's, the Theater des Westens, the Morwitz Opera at the Schiller Theater, and the Friedrich Wilhelmstädter Theater, which is to open with the above-mentioned *Recruit of the Great King*.—The Russian alto, Marie Dolina-Gorlenko, had a triumphant success at the Royal symphony concerts. She was asked "to tea" at the Royal Palace, when the Emperor had half an hour's pleasant chat with the famous songstress, displaying a very accurate knowledge of Russian music, and the Empress

pronounced her voice magnificent and her Russian songs most delightful. — The Berlin Philharmonic Orchestra, which met with extraordinary success on their Russian tour under Arthur Nikisch, handed to the Musical Society of St. Petersburg three magnificent laurel wreaths, to be deposited on the graves of Glinka, Tschaiowsky, and Rubinstein. — The thirtieth anniversary of the death, on the 20th April, at Kiel, of the greatest ballad composer, Carl Löwe (born 1796, at Löbejün, in Saxony), was most fittingly commemorated by his greatest living interpreter, Eugen Gura, who included no less than nine of those grand songs, with Eduard Behm as worthy accompanist, at his Liederabend. The vast "Philharmonie" was, of course, sold out. At another memorial concert Conductor Kruckow produced the "Rudolf" overture and dainty *Andantino grazioso* from the D minor Symphony (both still in MS.), and a fine setting of Goethe's "Walpurgisnacht" for vocal soli, chorus and orchestra, to which were added some ballads and Lieder from the master's fertile pen. — The Fafner-Bund, which is chiefly devoted to the production of novelties, brought out very successfully a string Quartet in E flat by the young composer Arno Sellin, who, unhappily, died two days before the concert. An interesting violin Sonata in E minor, by Karl Kämpf, and a clever "Ballade" for pianoforte in E major by Arthur Perleberg, were likewise heard for the first time, besides numerous new songs. — The organ virtuoso, Th. Rückert, produced a Pastorale by G. van Krieken, a "Marche Nuptiale," and a new Sonata in B minor by Guilmant, of which the first movement produced the most marked effect. A "Ladies' String Quartet," with Anna von Pilgrim as leader, which is to make a speciality of new works, has been formed. May their selection vindicate their praiseworthy intention! — Paul de Conne, who proved himself a pianist of a high order, gave a "Rubinstein Recital" on behalf of the monument to be erected at St. Petersburg. — In July, 1900, the golden jubilee of the North-east German Vocal Union is to be celebrated at Brooklyn (New York) by a grand festival, to which also vocal societies from Germany are invited.

Munich. — The long anticipated new three-act opera *The Stranger*, by the famous local Wagner-singer, Heinrich Vogl, is, as was expected, written on Wagnerian lines, and achieved a great personal success. An exceedingly effective chorus, "A German Horseman's Song," by Fritz Neff, talented young pupil of Ludwig Thuille, composer of the beautiful romantic opera *Lobelia*, was produced with great and well-merited success by the Male Choral Union, Liederhort. A new string Quartet in C minor, by Adolf Sandberger, brought out by the "Walter" quartet party, proved in all respects a valuable addition to chamber music. Hermann Hutter produced at his Liederabend thirty songs of his own composition. A little less would have been more.

Carlsruhe. — *Morgiane*, in three acts, libretto after a tale from "1001 Nights," by the local Court-chapel conductor, Max Brauer, met with a friendly reception, but it is not likely to achieve a long run.

Stuttgart. — The three-act music drama *The Festival of Solhaug*, after Ibsen, by the Scandinavian Stenhammar, was produced with signal success.

Cassel. — Spohr's long-forgotten opera, *The Crusaders*, after Kotzebue, which contains some highly dramatic episodes, and was, in its musical conception, inspired by Wagner's *Dutchman* obtained a marked success under Dr. Beier's direction. The prize chorus, "The Choral of Leuthen," which is to be sung at the great "Emperor's Prize Contest," is the composition of Prof. Reinhold Becker, of Dresden. The second prize chorus will be

handed to the singers only one hour before the performance.

Meiningen. — The second great musical festival will take place on 5th to 8th October next. On the first day the solemn inauguration of the Brahms monument will take place.

Nürnberg. — *Agnola*, a tragic opera in two acts, a sort of "Enoch Arden," by Adalbert Krämer, music by the local Court-Kapellmeister, K. J. Schwab, obtained a genuine success.

Danzig. — Great success attended the premiere of Franz Götze's opera, *Die Rose von Thiesson*, which was originally produced on the Island of Rügen last year. The composer is praised in the local press as Lortzing's legitimate successor.

Weimar. — Arthur Rösel's symphony, "Spring Storms" (dedicated to Richard Strauss), met with a favourable reception under the composer's baton.

Dessau. — The oratorio, *The Destruction of Jerusalem*, by the local Kapellmeister, Anton Klughardt, was produced here, as well as in other German cities, with great success.

Heidelberg. — The local Kapellmeister, Sahlender, produced an excerpt "Festive procession" from his opera, *The Knave of Bergen*, with flattering results.

Aschersleben has a right to be proud of some of its musical achievements, to which belongs the performance of the "Forest Fantasia Fryhir," for vocal soli, chorus and orchestra, by the Belgian poet-composer, E. Matthieu, which, although written in 1883, is, in spite of its high qualities, particularly choral, practically unknown.

Düsseldorf. — Miss Russell, who has studied in London under M. Emil Sauret, played last month at a symphony concert given under the direction of Herr Reibold. The young lady, who performed Wieniawski's violin Concerto in D minor, displayed both talent and taste.

Solingen. — The vocal union Orpheus, under its clever conductor, Fritz Binder, celebrated the sixtieth year of its existence.

Plauen. — "Giselher's Brautfahrt," for chorus and orchestra, by the young composer, Paul Gläser, displayed considerable dramatic vigour, and was very favourably received.

Brunswick. — The prelude to the fantastic opera, *Peace*, by the local Court-opera singer, Bruno Heydrich, which was produced by our concert society, promises an advance on the composer's previous work, *Amen*.

Esslingen. — An organ sonata in E flat, by Prof. Fink, which was brought forward by Prof. Nägel, produced a deep impression.

Ohdruf. — Considerable improvement has to be reported in musical matters under the direction of Dr. Langer, who educates our choral forces with intelligence and artistic devotion, numerous high class cantatas being now on the programmes.

Elberfeld. — Our municipal theatre may claim the first production of the recently discovered duet for Tamina and Papageno, which occurs after the third scene of the second act before the quintet for female voices in Mozart's *Magic Flute*. It is light in character and was very warmly received. A new opera, *Lovelace*, by Henri Hirschmann, was successfully produced under Hertze's direction. It has an interesting libretto and much pretty music.

Bromberg. — Moniuszko's opera, *Halka*, written in the 'forties, has been successfully revived here.

Görlitz. — The fourteenth Silesian musical festival will take place here as usual in 1900, under the patronage of Count Hochberg.

Göttingen. — The festival of the United North German Vocal Unions will be held here on 7th to 10th July.

Bremen.—Karl Panzner has been appointed director of the Philharmonic Orchestra and chorus for five years, thereby putting an end to our conductorless musical life. He is at present part conductor of the Leipzig Town Theatre.

Gera.—A new Symphony (No. 3) in D minor, with the motto "Through Strife to Victory," by the local Court conductor, Kleemann, was produced under his direction, the Intermezzo and imposing Finale in particular eliciting enthusiastic applause.

Marienburg (West Prussia).—The first of a series of concerts, which are to establish a sort of ideal union of the musical life of East and West Prussia, was given with great success before an audience of about 800.

Glogau.—The Vocal Academy will celebrate, under Dr. Wilhelm Niessen, in December next the fiftieth anniversary of its foundation.

Limburg.—The Liedertafel produced successfully *Edithe*, a cantata for vocal soli, chorus, and pianoforte, by Heinrich Hofmann.

Naumburg.—The Thüringen Vocal Union last year received an important addition of nineteen societies; it now forms a total of 3,020 members, which are divided into 109 vocal corporations. The next grand annual festival will take place here on 15th to 18th July.

Vienna.—Dr. Hans Richter has finally relinquished his projected Manchester engagement, and undertakes to devote his energies to the Imperial Opera. This result is chiefly owing to Dr. Gustav Mahler's strenuous efforts, so that the charge of jealousy and intrigue brought against the latter by a section of the Press appears as totally unfounded. Richter is to have an addition of 5,000 florins to his present salary of 7,500, thus raising it to the pay of the director, Conductor Mahler, himself. Richter's new contract dates from October next for five years. He is allowed leave of absence in May and October of each year for his English engagements, and occasionally a shorter congé on special request.—The baritone Neidl, through the curtain descending upon him during rehearsal, met with a serious accident, from which he is still suffering somewhat severely.

Bohrau.—A committee has been formed at Vienna for the reconstruction of the house of Haydn in every particular like the original building recently destroyed by fire. The principal Haydn room had, however, thanks to the brave fire brigade, fortunately been saved.

Prague.—The Diet has granted to the National Bohemian Theatre an annual subvention of 118,000 and to the German of 81,800 florins, which deserves to be looked upon as a generous allowance.—At the Wagner Cycle, which is being organised at the latter house, and which is to include "Die Feen," hitherto only heard at Munich, the famous tenor of that city, Heinrich Vogl, will sing Loge, which part he created at Bayreuth in 1876.—The Halir Quartet produced Felix Weingartner's MS. Quartet in D minor, Op. 24, which proved a fanciful as well as scholarly work.

Trieste.—The local paper, *Il Mattino*, was sued by Mascagni for an article by Giacomo Giacomelli, in reference to the unfounded rumour concerning the composer's suicidal intentions. He has, however, withdrawn from the suit in consequence of a complete retraction by the editor.

Brünn.—*Green Eastern*, the first operatic work of the young Viennese composer, Julius Kobler, was successfully produced.

Teplitz.—Last season's concerts at this famous Bohemian watering place were distinguished by the appearance of numerous celebrated artists, Lula Gmeiner, Sistermans, Busoni, etc., also the famous Munich Kaim Orche a

which was heard at the last concert. The pecuniary success of next winter's subscription series is already assured, the local band having been efficiently re-organized under Zeischke, the very able former conductor of the said Kaim Orchestra.

Paris.—Emmanuel Chabrier's fragment, *Bristis*, was produced at the Grand Opéra, but is hardly likely to prove more successful than it did recently at Berlin.—Weber's *Oberon* was revived at the Renaissance with great care both in the musical and scenic departments under Danbé's skilful direction.—Owing to the unbridled speculation carried on with the pit-seat tickets of the Opéra Comique, it has been officially enacted that these tickets are henceforth only obtainable at the box office at 3fr. 50c. each.—At the eleventh hour a revival of Halévy's *L'Éclair* in memory of the composer's birth on 27th May, 1799, has been announced at this theatre.—A Colonne Thursday Concert produced with much success "Amours brèves," a suite of seven songs for voice and pianoforte, by Raoul Pugno, who accompanied the graceful singing of Mdlle. Tanési, "Un Été," pleasing particularly.—A prize has been offered for the supply of some suitable poems to be set to music for the eleventh triennial Cressent prize. Composers will, however, be free to choose any other poem. MSS. to be sent 16th to 31st January next, inclusive, to the Bureau des Théâtres, 3, Rue de Valois, Paris.—The Folies Dramatiques have very speedily returned from the promised popular opera to operetta.—By presenting the one-act ballet, *Le Cygne*, by Catulle Mendès, music by Charles Lecocq, the Opéra Comique has only resumed a tradition one-and-a-half centuries old, and suspended for a long time past. The new work achieved a complete success.—The international programme of the last of the ordinary series of the Colonne concerts included the names of Weber, Schubert, Schumann, Brahms, Weingartner, Grieg, Verdi, Mancinelli, and Smetana. The concluding Nouveau-Théâtre concert introduced a new suite, No. 2, in five movements, for wind, by Theodore Dubois, which is as fresh, graceful, and clever as No. 1. A Romance and "Caprice Scherzando" for violin and pianoforte, by Diémer, likewise pleased greatly.—Charles Dancla produced at his first serial concert his new Fourteenth Quartet in D, which is considered equal to his former works; likewise his Fourth Pianoforte Trio in G. He also gave some of his smaller pieces in a manner quite extraordinary for a violinist of his advanced years.—It seems pretty certain that the remains of Berlioz will be removed to the Panthéon along with those of some other French celebrities.

Lyons.—A monument has been erected to Pierre Dupont, author of numerous popular songs, which some musician had to write down for him, as he was not sufficiently musically educated to do so himself.

Toulouse.—A chorus, "La Bagnerie toulousaine," was produced during the visit of the composer, M. Gailhard, director of the Grand Opéra, Paris.

Avignon.—A Symphony Society has been formed, and has given a very successful first concert. The programme included a "Suite pittoresque" by its director, Jules Goudureau.

Brussels.—The heirs of the late Snoeck offered his famous collection of ancient musical instruments, books, portraits, and autographs to the Belgian Government for 300,000 francs, but the sale has not yet been concluded. According to the testator's will the collection is to remain undivided.—The Monnaie has closed its season, Jan Blockx's opera, *Princesse d'Auberge*, having had no less than thirty-nine representations.

Amsterdam.—The Ultramontanes have been endeavour-

ing to put up a Dutch Perosi in the person of the Catholic priest Van Schalk, whose oratorio *St. Joseph* has been described by the clerical press as a phenomenal work, but its production by the vocal union, Arti et Religioni, displayed a sad want of original invention.

Geneva.—A union of Swiss composers and publishers purposes giving grand annual concerts in various towns.

Christiania.—The idea of a permanent National Opera has, after many years of hard struggle, been realized. This grand modern operatic stage is to be opened next winter under the direction of Björn Björnson, son of the famous poet and formerly actor at Meiningen.—The highly-gifted composer and clever violinist, Johan Halvorsen, musical director at Bergen, has won the post of conductor against numerous rivals.

Stockholm.—The four-act opera, *The Treasure of Waldemar*, by Andreas Hallén, had a brilliant *première*. Both the historic text and the music are very effective. The composer was recalled about twenty times, and the work was repeated eight times within a fortnight before crowded audiences. The vocal score has been published by Raabe and Plöthow, of Berlin.

Lund.—This Swedish University town held a grand academic vocal festival, in which the Norwegian Students' Union, numbering several hundred voices, joined.

Moscow.—The result of the tenth Philharmonic subscription concert was the most brilliant ever scored by this society. The director, Willem Kes, formerly of Amsterdam and Glasgow, became the recipient of a most enthusiastic ovation.

Milan.—A marble bust, executed by Giulio Branca, of the violinist-composer, Antonio Bazzini, has been inaugurated. His 56th Psalm for solo voices, chorus, and orchestra was performed at the Conservatorio, of which he had been director.

Genoa.—A two-act opera, *La Nave*, by A. Vanbianchi, was very well received.

Naples.—An operetta, *L'Usignuolo*, by Valente, had a successful *première*.

Rome.—The Società Orchestrale has been dissolved after an existence of twenty-five years.—Another *Passione di Cristo*, by Cesare Pascucci, was very well received at its first performance.—A new symphony for orchestra with organ, in G minor, by Alessandro Bustini, was performed in the presence of the Queen of Italy and suite. According to some Italian papers, Italy has produced another Beethoven, just as L. Perosi is a Palestrina, Bach, and Handel rolled into one.

Venice.—A memorial tablet has been affixed by the Municipality at the Palazzo Erizzo, in which the famous musician and poet, Benedetto Marcello, was born on 24th July, 1686.

Pesaro.—Mascagni has received a fee of 10,000 lire for the symphonic poem which he had written for the Leopardi celebrations in Recanati.—Alfonso M. Martel, an enthusiastic Rossini worshipper (!), has presented an important collection of portraits of the Maestro and of his chief interpreters to the Rossini museum.

Godiasco.—A tablet has been affixed with great solemnity upon the house where Antonio Cagnoni, author of *Don Bucefalo* and *Michele Perin*, was born in 1828. A hymn specially composed by Daniele Bardonecchi was executed by 300 vocalists.

San Giovanni Valdarni.—A semi-serious opera, *Clara*, by Ermenegildo Capetti, was produced under the bâton of the composer's son Guglielmo.

Folano.—An operetta, *Don Gerundio*, by E. Consortini has been produced.

Catania.—The Municipality has been asked for an annual subvention on behalf of the Bellini Theatre,

opened in 1890, which has had only six lyrical seasons worth mentioning.

Ozieri (Sardinia).—A pantomime was given bearing the title "Pantomimelectricogalvanocorografoplastica," which beats some of the German composite names.

Alessandria (Egypt).—A new opera, *L'Angelus*, was given, which owes its origin to four librettists and one musical composer. Possibly a case of "too many cooks"?

DEATHS.—Eduard Munzinger, born at Olten in Switzerland in 1831, director of several choral societies at Neuenburg, composer of *Jeanne d'Arc*, *Le Chemin Creux*, *Sempach*, etc., aged 68.—Charles Victor Sieg, born 1837 at Türkheim, organist of Notre Dame of Clignancourt, composer of a successful cantata ("Ivanhoe"), a comic opera, pianoforte music, etc.—Charles Haring, for some years conductor of the Grand Theatre at Bordeaux, composer of comic operas, ballet music, etc.; born 1849 at Toulouse.—Mme. Ginevra Giovannoni Zacchi, a once renowned vocalist, who not long ago retired from the stage, born at Macerata. She made her *début* at Trieste. Elsa was one of her chief rôles; aged 60.—Heinrich Pfeil, widely known as a *litterato*, composer of male choruses, and founder of the journal *Sängerhalle*, at Leipzig, where he was born in 1835.—Josef Rotter, composer of church music and choirmaster at Vienna, aged 66.—Victorine Delia, formerly a popular member of the Opéra-Comique, Paris, as Victorine Delu, latterly actress, aged 67.—Philipp Ludw. Rese, excellent cor anglais player of the Leipzig Gewandhaus Orchestra.—Theodor Odenwald, choirmaster at Hamburg, born at Frankenthal, near Gera, in 1838.—Raffaella Pattini, formerly coloratura singer at the Royal Opera, Berlin, born in Roumania, aged 35.—Count Luigi Francesco Valdrighi, distinguished musical amateur and author, born at Modena, aged 72.—Angelo Tessaro, composer of the opera *Jean Huss* and other works, aged 54.—The once celebrated basso, Francesco di Giovanni, born at Saluggia, aged 87.—Elise Polko, celebrated authoress in connection with musical and other matters, aged 76.

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CONTENTS.

	PAGE
THE LESSONS OF THE LONDON FESTIVAL. By EDWARD A. BAUGHAN ...	121
J. L. DUSSEK. A LECTURE DELIVERED TO THE LONDON SECTION OF THE INCORPORATED SOCIETY OF MUSICIANS, ON MAY 13TH, 1899, BY PROFESSOR EBENEZER PROUT, MUS.D. ...	123
DR. CHRYSANDER AND HANDEL ...	125
LETTER FROM LEIPZIG ...	126
LETTER FROM VIENNA ...	127
OUR MUSIC PAGES: ARNOLD KNUG'S "SPRING SONG" AND CORNELIUS GURLITT'S "LEISURE HOURS," Op. 212, No. 6, FOR THE PIANOFORTE ...	127
REVIEWS OF NEW MUSIC AND NEW EDITIONS ...	127
OUR LETTER FROM THE OPERA ...	129
CONCERTS ...	130
MUSICAL NOTES ...	136
JUNE NOVELTIES OF AUGENER & CO. ...	144